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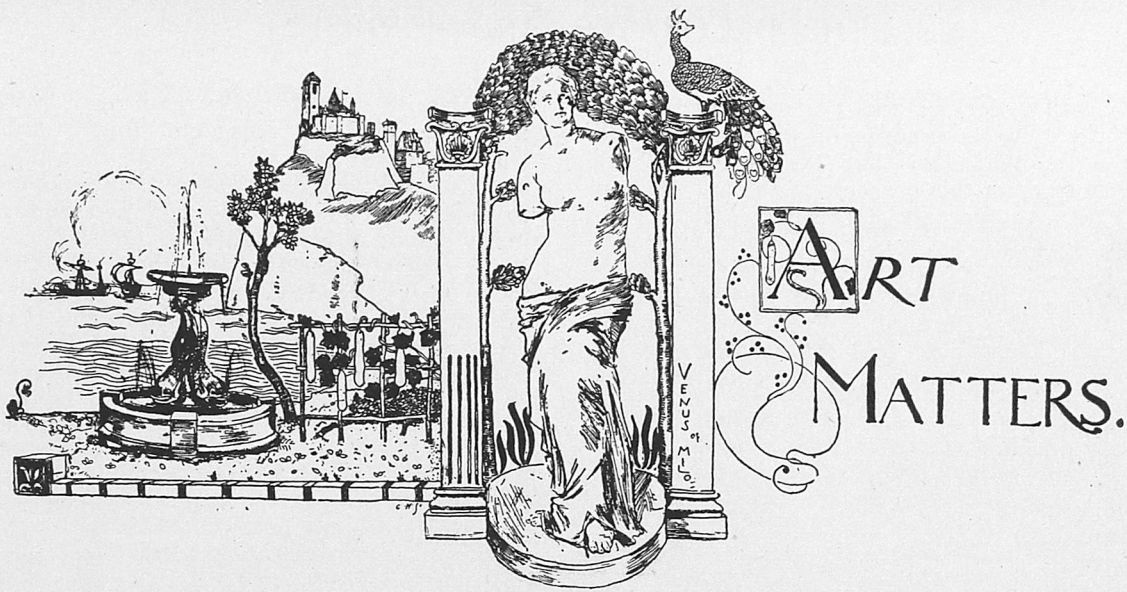
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MISS CAMPBELL THE PORTRAIT PAINTER.

BY MRS. OLIVER BELL BUNCE.



time mostly to the arts. Many of them excellent musicians, both vocal and instrumental, with a talent for drawing and painting, good home makers in their way, and with a love of society that made them specially attractive.

But, when the Civil War broke out, and their country was in peril, then to the front came these indomitable spirits, making themselves felt as a powerful ally. Suffering all hardships, and bearing often the brunt of this battle of the States, with a patience that was commendable and enduring to the last. From the ashes of the Confederacy arose the Southern woman, standing like a sphinx, not too proud to pick up the threads of life, and to gain for herself an independence, so she emigrated towards the big centres, to turn to account the accomplishments God had given her.

It is from this race for women that a victory now for many years has been won by the Southern woman in the Northern States. For do they not occupy all positions? In all branches of literature, in the opera and concert role, are they not in the editor's chair? the lecture field? As artists in all directions they excel beyond question and in the practical arts, have a brilliant showing, making for themselves a competency and a success everywhere.

Of examples there are many, and among them Georgine Campbell, who having buffeted the waves of fortune, has taken her rank as a genius in portraiture.

Miss Campbell was born and bred in New Orleans, her

family being society leaders for many years, in fact from the times of Osceola and President Jackson. In the early age of childhood, she showed a decided aptitude for drawing, and later on crudely acquired the art of painting as taught in the schools. But as she grew older, all her spare time was devoted to the painting of the portraits of her family. The human face seemed to appeal to her more tenderly than any other.



PORTRAIT OF MRS. JOHN VINTON DAHLGREEN.
BY MISS GEORGINE CAMPBELL.

When a schoolgirl so decided was her taste in this direction, that the margins of her books were ornamented everywhere with heads, so that her school-fellows looked on with envy at this precocious talent. But at the age of fifteen, the parents of this clever little girl, made up their mind that art was the purpose of her life, and a way should be provided to give her all educational advantages, at home and abroad; so she became the only pupil of Mr. Bernard, a Frenchman, a pupil himself, of Paul Delaroche, and fellow student with Jerome Jalabert. Her teacher, a man of superior talent, urged upon her the portrait in pastel, as a medium through which she should work; so that this young girl selected portraiture as her specialty. When a year or two older, her mother, a lady of intellectual ability, decided she should go to Paris, and there finish under the best masters, and make for herself a profession, not only as a means of amusement, but for a livelihood as the case might be. It was during her stay in these art cities, that Miss Campbell lost her father; her sole protector. Dr. Campbell was a gentleman of the old school, and well known throughout Louisiana as a man of unusual ability.

On her return to the States, Miss Campbell, armed cap-a-pie, resolved that her talents should be the means of bread winning and money making. So it is now some years since New York became her home, where by force of superior ability, by indomitable energy, and by steadfastness of purpose, she has succeeded as a portrait painter, and recognized as such, making for herself patrons of the best people in society everywhere, and giving satisfaction in both miniatures and portraits.

In speaking of her art, Miss Campbell declares "that the most essential thing to consider in the painting of a portrait is the face as it is in reality, true in every detail. That the eye should show its brightness, the flesh tints accurate in tone and coloring, and great pains should be taken with the hair, and that the sitter should wear her most pleasant expression. If the portrait is one of full length, then the costume should be carefully chosen. That if a hat is in question, then the garniture should be minutely painted. A feather to look like a feather; an artificial rose the semblance of the real one;

that details should be worked over, with precision, until the whole is complete, and a finished work." But this clever lady also affirms "that any extreme of dress should be avoided, as it requires only a few years to make the picture old fashioned and queer, and to many people objectionable.

"A portrait should be so clothed, that it would appear to be always modern; always acceptable. Generally the sitter carries the dress used in the portrait, which is put on a form and the material is then well copied, and the ornamental part quite up to date in its way."

In the painting of a man's picture, or a man's portrait, the dress peculiarly is most trying. Necessarily it is a sombre one, and so of course the similarity is preserved, however different the cast of countenance. Miss Campbell asserts like all artists, "Oh! if only there were again a chance for the lace ruffs, the silk waistcoat with its flowery design; the velvet knee-breeches so excellent in tones." This woman of the brush, has a miniature of her great grandfather with the powdered cue; the red velvet coat and lace ruffles; such splendid furnishings, compared to the black broadcloth of to-day.

Miss Campbell, perhaps in her line has met more notable people than the usual artist; men of the political world; women in the best social circles. Among them she has painted Gen. U. S. Grant and Mrs. Grant; Mr. Seth

Low, President of Columbia College, and Mrs. Low, Mr. H. M. Flayer, Mrs. White, wife of Justice White, Senator Stewart, the children of Mr. Hooker Hammersley, Mr. Joseph Drexel. In Philadelphia, she has painted good portraits of Colonel Edward Morrell, Mrs. Lily McAllister Laughton, Mrs. G. W. Woodward, and Mrs. Wm. Carter. In New York Miss Consuelo Vanderbilt the Duchess of Marlborough, Miss Julia Grant, and Master Chapman Grant, and U. S. Grant, grandson of the General, Miss Caroline Goodridge, and other ladies well known as society leaders in many cities.

The portrait given in the article is Mrs. John Vinton Dahlgreen, the daughter of Mr. Joseph Drexel, and wife of Admiral Dahlgreen's son, a lady of aristocratic bearing and charming manners. Mrs. Dahlgreen is a lady with brown eyes, nut brown hair and brilliant



MISS GEORGINE CAMPBELL, THE PORTRAIT ARTIST.

complexion, and her portrait reminds one of the Austrian court beauties.

Notwithstanding the busy life Miss Campbell has led, she has managed to collect some anecdotes concerning her work that are entertaining and pleasing.

At one time Miss Campbell was given an order by a number of society ladies in Washington, to paint for the White House a picture of Mrs. Grover Cleveland. This was during the first administration of the ex-President; a council was held and Mrs. Senator Carlisle made every arrangement, but just as the order was to be given to our artist, the President objected, and so the White House is deprived of an excellent portrait of one of "the first ladies of the land."

Another charming story is told of the late Senator Sanford, that most good-natured of men. The Senator was extravagantly fond of children and Miss Campbell affirms "that of all the portraits she painted for the Senator, the most genuine pleasure was the one done of little Chapman Grant." This small boy was breakfasting at the great house, with his distinguished grandmother; when resting his face on his hand, the Senator was so charmed by the expression, that an order was despatched forthwith that the child should be painted in that position.

When finished, it was so successful as a portrait, that another was ordered by this lover of little folks, to be given to Mrs. Grant as a lasting souvenir.

But this artist of the brush is peculiarly fond of child-life; the sweet faces look out from the canvas with charming tenderness, and each and every picture is a work of art. But with all Miss Campbell's talent in the line of portraiture, she has also a remarkable gift in the art of miniature painting. It is really very hard to say which style of depicting faces she does best. Her miniatures are beyond question admirable, and *par excellence* in all color schemes; the velvety touch of the dress; the glow of color that apparently seems to come and go from the pretty face; the well-painted tints of the hair, all an *ensemble* perfect in its way. When one sees a portrait by this clever woman, such a portrait like that of Mr. Seth Low, the partiality is then given to portraiture, but when one is shown a miniature like that of pretty Miss Goodridge, then a division of taste is made in these separate arts, and the looker-on is bewildered which to choose. Both have a life-like reality and show very conclusively that "being a woman is no bar to success provided one has genius, patience, and a capacity for work."

But Miss Campbell's masterpiece of the winter season is the full length portrait of Miss Nina Spofford (daughter of the late Judge Spofford), the beauty of

Tennessee. The picture is taken in an elegant regalia, in which she makes her appearance as Tennessee's representative in a parade. This we quote from the *Nashville Banner*.

"Miss Spofford's costume is of white satin and gold. Gold epaulets with the three gold stars of General Robert E. Lee, a triple row of gold fringe across the bosom, and full sleeves, fastened with gold buttons, with rows of gold braid at the bottom of the skirt; making this costume vividly appropriate and brilliant. The hat is of white Leghorn with ten ostrich plumes. White riding mousquetaire gauntlets, fastened with gold elk heads, and white kid boots complete the costume. Miss Spofford is a true Southerner, and believes in the efficacy of the rabbit's foot, which she will wear on her breast, mounted in a solid gold band with turquoise ornaments."

In this charming toilette, Miss Spofford has been

painted. Of course this young girl is a beauty; bright in conversation; happy in her home, with a fortune all her own. But above all, she is the type of the glorious womanhood which Miss Campbell depicts on canvas life-like and real.

Miss Campbell personally is a dainty lady; high bred, with a silver voice; a Southern accent; a magnetic manner. A blonde, with wavy hair, a face lit up by a soft grey eye. A woman with no egotism, timid in the extreme, and shrinking if asked to say anything about herself. For some years she has

collected about her the best-known people in the land. At her house are found people of literature, art, and music, and her receptions are in a way famous.

As an artist, she succeeds because she believes there is much to be accomplished in art; an artist who understands the grouping of colors; the knowledge of light and shade, and a desire that her work, when it passes out of her hands, will be as perfect as art can make it.



MISS CAMPBELL'S STUDIO.

IN THE painting of out-of-town houses great care should be taken that the tint selected is strong in character. A lady having a pretty cottage, painted in dull reds, concluded a new coat might be given in two shades of dirt color, thereby ensuring for it a cleanly appearance. This proved most disastrous, taking away all individuality, and making what was an artistic home a commonplace object. In the building of country homes nothing surpasses shingles, which require neither stain nor paint. But even shingles should be carefully chosen; each one should be evenly and finely marked in tones of brown. French grays, bright yellows and glaring white are in bad taste for outdoor schemes.